

DIME NOVEL ROUND-UP



Publication No. 157140

ISSN 0012-2874

A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

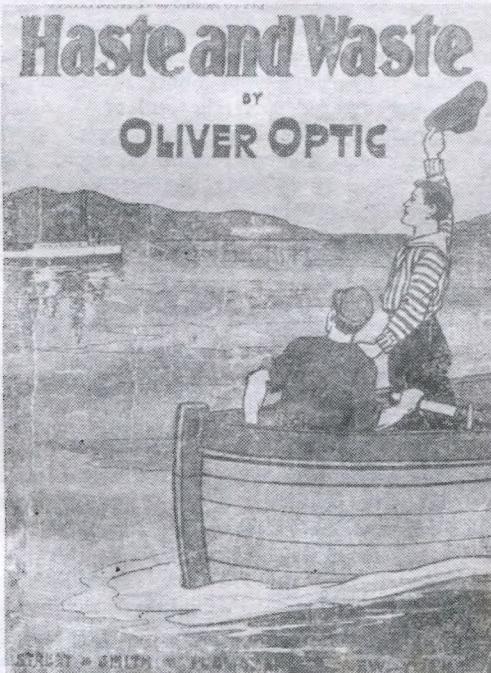
Vol. 53 No. 2

April 1984

Whole No. 566

Notes On An Undated Catalog

By Robert Sampson



DIME NOVEL SKETCHES No. 237 WOODVILLE STORIES

Publisher: Street & Smith, 79-89 Seventh Ave., New York, N. Y. Issues: 6; Dates: March 1906 to August 1906. Schedule: Monthly; Size: 7x4 $\frac{3}{4}$ "; Pages: 250-300. Price: 10c. Illustrations: Colored pictorial cover. Contents: The Woodville stories by Oliver Optic. NOTE: It appears that Street & Smith began the Woodville Stories as issues of the Medal Library (Nos. 333 and 339) and then decided to give the stories a special series. The last four issues were titled Woodville Stories. Whether the first two were reissued under this series title is not known.

Notes On An Undated Catalog

By Robert Sampson

Undated documents are about as useless as a politician's promise. Both are a form of mist.

Dates define and limit. They remove the confusion of such nimble words as *Maybe*, *Might Be*, *Probably*, and *It Seems*. When you set your feet on a good, solid, unbending date, you can go to work. Otherwise you wallow around.

The Arthur Westbrook Company published an undated "Catalogue" that lets you **wallow** around. You could seine in those pages all day and never fish up a date. Westbrook was above dates. "All numbers always in stock" was their motto. Therefore, no need for dates. And so, today, we read their catalog and **wallow** away.

The catalog was a 5x7 inch, 32-page listing of all publications issued by the Westbrook Company of Cleveland, Ohio, USA. They offered "Paper Covered Books At Popular Prices." Meaning various pocket-sized series books and dime novel reprints. And also a bright line of joke books, dream books, card trick books, sensational biographies, and compendiums on the household arts. These are offered near the end of the catalog, providing a mixture as varied and quaintly spiced as gypsy stew.

Some of those Westbrook offerings seem timeless. Likely enough you can still order copies of "How To Win At Draw Poker" (by a Retired Gambler), or "The Man They Could Not Hang," or "The Old Three Witches' Dream Boo." These were in print in my youth and yours. I suspect that the Johnson Smith Novelty Company still offers them. Striking values, although no longer 12c each.

Aside from these semi-immortal works, the bulk of the Westbrook catalog has flown away to oblivion. Since there are no dates, you aren't sure when oblivion came by. Only a few clues remain. The tenacious at heart may eventually dig these out, but to place that catalog in time remains harsh work.

Why bother?

Mainly because Westbrook offered one of the late collections of a few hallowed dime novel series and characters. It is for the sake of Jesse James and Old Sleuth and Deadwood Dick that dating is useful. When we come to the Westbrook catalog, we are near the end of those literary lives. How deeply, you wonder, did these figures penetrate the Twentieth century.

Whether the Jesse James stories were original, reprints, or rewritten reprints, other books in the series were reprints of reprinted reprints. Down those browning catalog pages run familiar titles from "Beadle's Pocket Li-

DIME NOVEL ROUNDUP — Vol. 53, No. 2, Whole No. 566 — April 1984
Publications No. 157140 ISSN 0012-2874

Published six times per year at 821 Vermont Street, Lawrence, Kansas 66044. Edward T. LeBlanc, editor, 87 School Street, Fall River, Mass. 02720. Second class postage paid at Lawrence, Kansas, 66044. Assistant Editor, Ralph F. Cummings, 161 Pleasant St., South Grafton, Mass. 01560. Subscription: \$10 per year. Ad rates—15c per word, \$3.00 per column inch; \$6.00 per quarter page; \$8.00 per half page and \$15.00 per full page.

Postmaster: Send form 3579 to 821 Vermont St., Lawrence, Kans. 66044

brary" and the "Old Sleuth Weekly." They tangle among works from the turn of the 1900s by H. Rider Haggard, E. P. Oppenheim, Mrs. Oliphant, and Fergus Hume. The confusion seems total.

However, a certain order exists. The catalog includes eight distinct series, excluding the miscellany already mentioned.

Of these series, two concentrate on romance, love, and hearts kept asunder for 250 pages—"The Hart Series" (178 volumes, 20c each) and "The All Star Series" (100 volumes, 15c each). The authors' names (gone to gray ash after yesterday's flamer) include Mrs. E. D. E. N. Southworth, Mary Holmes, Charles, Bertha Clay, and Charlotte M. Braeme. The very sound of them makes you feel inexpressibly old.

Two boys' series were offered. The first, "Alger's Library" (25 volumes, 20c each), began with "Adrift In New York" (No. 1), and reprinted its way along, including "Bound To Win" (No. 5), "Do and Dare" (No. 10) and "Making His Way" (No. 25). All were reprinted from an earlier Westbrook reprint series, "The Boys' Home Weekly."

The second series, "Circling The Globe" (27 volumes offered at 20c each), focused less on success in the city and more on danger at the other side of the horizon. The series first presented sea stories (by Capt. Wilbur Lawton), followed by boy scout stories (by Scout Master Roby Shaler). It ended with stories about rambles in distant places, mainly cold and desolate, written by Dexter J. Forrester and a Capt. Wyn Roosevelt.

The "Great American Detective Series" (50 volumes, 20c) was less than accurately named, if that makes any difference. The list split equally between American and English authors. The latter included Conan Doyle, who was represented by seven books, five of them Sherlock Holmes collections. Robert Louis Stevenson was represented by three novels, including "Treasure Island"—a most curious selection for an American detective series. There was also a Dick Donovan, and several Fergus Hume, including "The Mystery of a Hansom Cab," that frantic bestseller of long ago.

American writers included A. W. Aiken, Edward L. Wheeler, and Old Sleuth. The titles appear to have been culled from Westbrook's "Old Sleuth Weekly," which had been reprinted from Munro's "Old Sleuth Library."

No balanced catalog omitted western and frontier adventures. Nor did Westbrook. Three series of these were offered, generously diluted by detective and mystery stories.

The "Beadle's Frontier Series" (100 volumes, 10c each) offered durable reprints from ancient times. Titles included "The Shawnee's Foe" (#1), "Sharp Snout" (#15), "Gunpowder Jim" (#37), "The Masked Hunter" (#43), "Red Rattlesnake, the Pawnee" (#63), "Bullet Head" (#78), "The Panther Paleface" (#97), and "Long Bob of Kentucky" (#1000). No secondary titles were cited.

The "Deadwood Dick Library" (64 volumes, 5c each) was reprinted from the "Beadle's Pocket Library." The series began with "Deadwood Dick, the Prince of the Road" (#1). Later titles included "Deadwood Dick on Deck; or, Calamity Jane" (#15), "Watch Eye, the Shadow" (#20), "New York Nell, the Boy-Girl Detective" (#36), "Sierra Sam, the Detective" (#49), and "Colorado Charlie's Detective Dash; or, The Cattle Kings" (#64).

These little 32-page pocket-sized novels still show up frequently. Their double-columned type is microscopic. The publications radiate antiquity, as if they had been printed in Pharaoh's tomb. The apparent age is deceptive. As it is a reprint, the "Deadwood Dick Library" is a comparative youngster, about seventy years old; early issues of "Beadle's Pocket Library" are over

one hundred years old and growing fragile.

The final group of Westbrook publications was "The Adventure Series" (137 volumes, 20c each). It was a highly mixed collection, indeed. The catalog describes it as

The Most Thrilling, Exciting, Up-To-Date Stories
of Adventure, Mystery, The Sea and Far West Ever Published.

And, as proper for a series of thrilling, exciting, up-to-date stories, it begins with a tale of slaughterous doom: "The Murdered of New Orleans, a Story of Hypnotism, Passion and Crime." By William Ward, which is fairly clearly a house name. It is signed to the initial fifty-six books and about a quarter of the rest.

No. 3 ("The Black Box Murder") and No. 5 ("The Passenger from Scotland Yard") appear to be mystery novels. They are inserted among five other volumes concerning the exploits of famous outlaws:

No. 2. "The James Boys of Old Missouri, and Their Band of Border Bandits"

No. 4. "Harry Tracy, the Death Dealing Oregon Outlaw"

No. 6. "The Younger Brothers, the Border Outlaws"

No. 7. "The Dalton Gang, the Bandits of the Far West"

No. 8. "Rube Barrow, the King of Train Robbers."

These accounts cobble together fact, legend, newspaper stories, and continuous gunfire in a splendid sizzle of action. It is much like hearing Ave Maria rendered by the Snare Drum Quartet.

The Jesse James biography (No. 2) was copyrighted in 1907 by Winn & Judson, as cited in J. Edward Leithead's article "The James Boys in the Saddle Again."(1) That gives us a date of sorts, and we can sail on uneasy seas of speculation.

But before reeling about in the date problem, let's review the rest of the series.

From volume 9 through 43, the series is entirely about Jesse James. Most of the stories are massive, bare-faced, unrepentant fictions, bloody and wild eyed. Each purports to tell the story of a single famous crime committed by the James Boys. The crime, itself, is covered in the final ten pages of a 180-page story. The results is a colossal balloon of fiction inflated around a tiny dot of fact.(2) Thus:

No. 12: Jesse James' Greatest Haul; or, The Daylight Robbery of the Russellville Bank

Russellville Bank

No. 19: Jesse James' Long Chance; or, The Robbery of the Northfield Bank

No. 26: Jesse James' Threat; or, The Hold-Up of the Train at Winston

No. 35: Jesse James' Nerve; or, The Hold-Up of the Missouri Pacific Train.

The historic event—the robbery, hold-up, murder—is entirely engulfed by the fictionizing preceding it, like a shrimp in the stomach of a whale. Not all stories contain even a much fact as would make a shrimp.(3)

The series pretends to be arranged chronologically by crime but is not. It ends, dolefully enough, with Jesse's murder by Bob Ford.

Just before this point is reached, another fiction intrudes upon the fiction. Those nice folks at Westbrook, who brought you all this blood and crime, intended a new series to pick up after Jesse James was laid in his grave. How appropriate, then, to introduce the new series character in the final pages of the James series.

This may explain No. 42, "Jesse James' Mysterious Foe; or, The Pursuit of the Man in Black." The Man in Black is a mysterious lurker, shadower, and follower, whose appearance on the cover of No. 42 reminds you of The Shadow. He isn't. Nor is he a precursor of that deadly 1930s crime fighter. The Man in Black, like The Shadow, is another in the century-long series of mystery figures, whose weird appearance and sinister ways kept readers goggle-eyed with suspense.

The Man in Black is a detective—an irresistible, inexorable demon of a detective, Jeff The Inscrutable, the most famous detective in the world. Jeff Clayton is his full name.

Clayton steps full on stage in the final paragraphs of No. 43, Jesse James' Fate; or, The End of the Crimson Trail. He arrives only a second too late to prevent Jesse's assassination, but in plenty of time to star in the following series.

Beginning with No. 44, Jeff Clayton's Lost Clue; or, The Mystery of the Wireless Murder, Jeff sets to work. He appears in thirty-four novels in "The Adventure Series." He also appeared in at least one extended serial published in the "Old Sleuth Weekly," beginning with Issue No. 92 (April 1, 1910). This was quickly reprinted as No. 45 of "The Adventure Series," titled "Jeff Clayton's Strange Quest; or, The Trail of a Ghost."

All these novels were reprints of Sexton Blake adventures. They had originally appeared in the English "Union Jack" and were converted to Jeff Clayton novels by inserting his name whenever it said Sexton Blake. That busy fellow, William Ward, got all the credit.(7)

After No. 59 ("The Adventure Series"), Clayton began to alternate with Old Sleuth and other mystery and adventure novels. His stories appeared with growing irregularity to at least No. 136, "Jeff Clayton's Mexican Plot." All these novels were credited to William Ward, except No. 126 ("Jeff Clayton's Strong Arm") which was credited to St. George Rathbone (a misspelling of Rathborne).(4)

Soon after Clayton was introduced to "The Adventure Series," several new mystery and adventure writers entered the listings. They include Guy Boothby (7 novels, including 3 Dr. Nikola adventures: Nos. 92, 95, 98), and H. Rider Haggard (5 novels).(5) Richard Marsh is represented by two novels (No. 129 being his famous mystery, "The Beetle"), and E. P. Oppenheim by No. 108, "The Mysterious Mr. Sabin" and No. 134, "Mr. Marx's Fate."

The bulk of the remaining "Adventure Series" novels were reprints from the "Old Sleuth Weekly," themselves reprints from Monro's earlier "Old Sleuth Library." Twenty-four Old Sleuths appeared—from #60, "Old Sleuth's Greatest Case; or, Caught by the King of All Detectives," to No. 131, "The Headless Girl of the North River."

Ads appearing in various Jesse James novels state that, with No. 60, the first Old Sleuth, "The Adventure Library" would be published weekly, rather than bi-weekly. That being the case, we can work out a very rough chronology for the listings of the "Adventure Series." To do this, we must return for a moment to the Jesse James series.

Until about No. 32 of that series, the books are undated.(6) Nos. 32 through 41 are all copyrighted 1909. Nos. 42 and 43 are copyrighted 1910. No. 45 (a Jeff Clayton story) had begun appearing as a serial in April, probably continuing through July, since, in its early stages, it was being reprinted a chapter at a time. Just how much was serialized of "Jeff Clayton's Strange Quest" isn't known to me, but let's assume that it got reprinted in "The Adventure Series" late in 1910.

That suggests the Old Sleuth reprints began around mid-1911. Assuming that "The Adventure Series" stayed weekly from that point, we can then place No. 137—the final listing in the Westbrook catalog we've been considering—somewhere in late 1912.

The Jesse James portion of the listing, Nos. 9 through 43, were most likely issued between 1908 and 1910.

The dates are approximate, not firm. Nothing is firm in the Westbrook catalog. Both the "Old Sleuth Weekly" and various volumes of "The Adventure Series" contain ads for books in "The Adventure Series"; but these are house ads, unchanged for years, run repeatedly. The Jesse James volumes in "The Adventure Series" seem to have been reprinted repeatedly. Remember that statement in the catalog: "All numbers always in stock." It is another way of saying that the book would be reprinted until the demand dried up.

In spite of this considerable haze, the date 1912 seems fairly good for this particular issue of the Westbrook catalog. Later editions are another matter and, if you have them, you are cordially invited to try your luck second-guessing the past. Informed speculation is slightly—only slightly—better than wallowing around in confusion. And confusion is the legacy Westbrook left us by blandly omitting dates in wholesale lots.

Footnotes

1. J. Edward Leithead, "The James Boys in the Saddle Again," Dime Novel Round-Up, Vol. 24, No. 1, #280 (January 15, 1956), p. 2. Leithead's admirable article reviews the Jesse James novels published in "The Adventure Series," sketching the subject of each.
2. Leithead, "The James Boys in the Saddle Again, Conclusion," DNR, Vol. 24, No. 4, #283 (April 15, 1956), p. 26.
3. Ibid, pp. 26 and 29. Leithead suggests that many or most of the Jesse James novels in "The Adventure Series" were rewritten from stories first appearing in the "Log Cabin Library" and later reprinted in "Jesse James Stories." However, he also cites the opinion of W. C. Miller that "The Adventure Series" stories were rewritten from those appearing in the "New York Detective Library." I advance no opinion. When giants dispute, the ant creeps cautiously.
4. St. George Rathbone is listed four times in "The Adventure Series." Three of these entries systematically misspell his name St. George Rathbone, all on one page.
5. Guy Boothby's Dr. Nikola volumes in "The Adventure Series" are No. 92: "A Bid For Fortune; or, Dr. Nikola's Vendetta"; No. 95, "Dr. Nikola"; and No. 98, "Dr. Nikola's Experiment." The H. Rider Haggard novels are No. 57, "Cleopatra"; No. 67, "King Solomon's Mines"; No. 79, "She"; No. 91, "The Witches' Head"; and No. 101, "The World's Desire."
6. I do not have access to No. 31 and do not know if it carries a copyright date. No. 30 does not. The fact that later Jesse James adventures are copyrighted 1909 and 1910 is no guarantee that the books were published in "The Adventure Series" on those dates. I suspect that most of the Jesse James copyrighted in 1909 were published during 1910. But I have no verifiable evidence.
7. My thanks to Edward LeBlanc for revealing Jeff Clayton's sinister origins. Note that Clayton's brief appearances in the final two Jesse James novels are original; the Blake reprints did not begin until No. 44.

BOOK REVIEW

The Dime Novel Detective, edited by Gary Hoppenstand. Bowling Green University Popular Press, 1982. 254 p. 18.95; \$9.95 paperback.

First of all, let me say that the arrival of another anthology of dime novel stories is a welcome event. One of the growing problems about doing any kind of research on this form of popular fiction is the difficulty of finding copies of stories to read which do not flake apart in ones hands. It's difficult if one only wants to read for enjoyment as well. Another problem is finding texts which are clearly printed and inexpensive. The libraries which boast substantial and representative collections are all too few and far apart.

Several years ago, Philip Durham edited a volume for the Popular American Fiction series which brought together the texts of "Seth Jones" and "Deadwood Dick on Deck." For the first time the writings of Edward S. Ellis and Edward L. Wheeler could be read and discussed as FICTION, not as artifacts of a vanished culture. The book was printed on durable paper and in type that didn't require a magnifying glass to read. Somehow they acquired a new aura they had never possessed.

This was by no means the only time (before or since) that dime novels had been so presented. "Malaeska," Frank Merriwell, and Nick Carter have all appeared in cloth covers on durable paper in reset editions. The only disadvantage to a reset edition is the removal of the text from its context in history. Somehow it does not seem like a dime novel even though it may be more easily read and studied.

E. F. Bleiler's "Eight Dime Novels" (Dover, 1974), brought together representative examples of the genre and presented them in their original formats, well reproduced, fine print, gaudy covers, and all. An excellent introduction was not marred by a few errors of authorship attribution. The whole volume served as a model for future scholars. In 1979, Garland attempted to reprint the entire run of the "Frank Reade Library" in 10 volumes. Only 5 have appeared to date and it is feared this worthy effort has proved futile.

Hoppenstand's collection of 5 detective stories from the dime novels is likewise a worthy effort, but it falls far short of what such a collection should be. The selection (Old Sleuth, Old King Brady, Old Cap Collier, and Bob Brooks) is not really representative of anything but the texts which were most readily available for reprinting. The texts are well reproduced from the original pages, but four of the five (there are two Old King Brady stories) have been taken from stories which Charles Bragin reprinted in facsimile in the 1940s and 1950s. The only original is the Old Cap Collier story. One of the rules for serious scholarship is to use the original edition if at all possible to avoid possible problems in reproducing clearly.

Except for the cover illustration on the volume there are no covers reproduced at all. This is a serious omission if we are expected to see these texts in the context of the period of original publication. It is doubly serious since the covers often included the necessary facts of publication, information which is not always found on the first page of the story. The title of the Old King Brady story from "Secret Service" appears only on the running heads of the text, not at the head of the story itself.

There is a glaring omission in the selections of material reprinted here. Why is there no Nick Carter story? Surely Nick Carter was one of the most popular detectives in the dime novel era, but you would never know it from

this collection. Why was a Bob Brooks story included? Brooks is supposed to have been an imitation of Nick Carter, but it is difficult to see wherein this imitative quality lies (except in the mind of the publisher). The omission is all the more glaring when one realises there is a Nick Carter Library cover reproduced on the cover of the book.

Accompanying each selection is a bibliography of the entire series. The inclusive dates of publication are given, but no dates are given for the individual issues. Another glaring omission. The introductory material is perfunctory at best. There are sweeping generalizations which suggest hasty scholarship and writing. Edgar Allan Poe's name is consistently misspelled. It is not true that "no one has really figured out exactly how many (Nick) Carter issues were published." There have been several references in the pages of the "Dime Novel Round-Up."

The two page introduction is inaccurate in its suggestion of pulpwood paper being introduced as early as the first publications of Beadle and Adams, and that it was only after 1900 that the folio size dime novel reduced its page content to an average of 32 pages. It has been understood for many years that the survival of so many of the older publications (story papers included) is due to a great extent to the better quality of paper which was used prior to the 1880s.

Since the study of the dime novel is largely a matter for social historians and not for literary scholars, the attempt to classify the dime novel detective in the pantheon with his bhethren of the classical and hard-boiled schools is understandable. Kittredge and Krauzer do an admirable job of it in the introduction to their anthology "The Great American Detective" (Mentor, 1978). The discussion here of the dime novel detective as belonging to a putative Avenger School is tentative at best. No mention is made of the predecessors of Old Sleuth, Nick Carter, et al, in the pages of Emile Gaboriau or Ponson du Terrail. It is in this direction that future students of the dime novel detective should look for the origins of the breed.

As an anthology, this collection will have a place on the shelves of many dedicated scholars and individuals who wish a source for examples of the genre. As a serious introduction to the history of this part of our heritage, the best part of the book lies in the Preface contributed by our own editor, Edward T. LeBlanc. It rings the bell. As for the rest of the apparatus supplied by editor Hoppenstand, "close—but no cigar."

—Old Cap Collier, Jr.

FOR SALE

BACK ISSUES OF THE DIME NOVEL ROUNDUP

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Except Nos. 271, 294, 296, 299, 311, 312, 397, 411, 442 and 443 which are out of print.

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| 200 and over | 17½c each |

Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720

ADULT WRITERS WHO WROTE JUST A FEW JUVENILE BOOKS**By Jack Schorr**

This article covers some of the authors who wrote mainly serious adult fiction with just a couple or a few juvenile books included in their literary works. There are others who come to mind which I did not cover in this article. Zane Grey comes to mind, for one, and there are others too.

These books are often overlooked by the juvenile collector, because they are not part of a series. That was my experience. At the beginning, I was busy completing the various series, after completing came the upgrading, after the upgrading, trying to get dust jackets. Then I discovered there are six or seven adult writers who wrote some excellent boys stories which are certainly worthy to be included in a juvenile collection.

To start off there was

**Richard Harding Davis
1864—1916**

American author and journalist

He was fortunate to have been born in a family of means in Philadelphia. In his early years, he recalls, his home was a gathering place for a celebrated group of writers and theatrical notables. Among those was Louisa May Alcott, Frances Hodgson Burnett. The Barrymore children were his close playmates. It was in 1891 with the encouragement of his friends that he wrote "Stories For Boys," a collection of short stories for which he received a royalty check of \$900. That was a good royalty in those days. He celebrated his first royalty with his brother Charley by dining at Delmonico's in New York.

Richard Harding Davis was a dashing figure about town and caused many a young lady's heart to flutter.

He became managing editor of "Harper's Weekly." Later he gave up the editorship of Harper's to launch upon a very successful combination of freelance reporting and fiction writing. He traveled the world extensively covering the great news events of the day, like the coronation of Nicholas II in Moscow for William Randolph Hearst's paper, McKinley's inaugural ball, Queen Victoria's Diamond Jubilee.

His sensational reporting of the Spanish American War in Cuba in 1893 brought him much praise and some condemnation in other quarters.

Although very attractive to women, he remained a bachelor until the age of 35. On May 4, 1899, he married Cecil Clark of Chicago, having proposed to her by a cable from London. His dispatching a messenger boy with an engagement ring across the Atlantic was covered by the press who made much of it. Ethel Barrymore was the maid of honor. Their honeymoon was spent covering the Boer War in January 1900. He covered the Russo-Japanese war in 1900 in Manchuria for "Colliers" at a salary of \$1,000 a week. He was an excellent war correspondent.

He was divorced because of his demanding and erratic profession and remarried a comedy star, Bessie McCoy, in 1912.

In 1914 he was off to Europe as a war correspondent. His account of the German invasion of Belgium was called the finest piece of reporting in World War I.

He died at the age of 52. During the last 5 years of his life, he earned \$100,000 a year. Although he left a large estate, his widow was almost des-

titude for ready cash. She met this emergency by publishing some of his letters.

He wrote numerous adult stories, fiction and non-fiction. Among the few juvenile books he wrote:

"Stories For Boys" 1891

"The Boy Scout" 1914

"The Boy Scout and Other Stories For Boys" 1917

One of his best known adult fiction is "Ransom's Folly" published in 1902 by Charles Scribner's Sons. If you haven't read it, you have a treat in store for you.

Another writer who wrote mainly adult books was Robert Grant, born Jan. 24, 1852, died May 19, 1940. He was an American novelist and jurist, was born in Boston, the son of Patrick and Charlotte Bordman (Rice) Grant. He was educated at Harvard, receiving his B.A. degree in 1873, Ph.D. 1876, LL.B. 1879 and an honorary Litt.D. in 1922. He is also a Litt.D. of Columbia. In 1883 he married Amy Gordon Galt, daughter of Sir Alexander Tilloch Galt, of Montreal, and they had four sons. She died in 1936. He was chairman of the Water Commission Board of Boston from 1889 to 1893, and Judge of the Probate Court and Court of Insolvency of Suffolk County, Mass., from 1893 to 1923—when, at seventy-one, he resigned because of age. (He lived seventeen years longer, alert and active to the last.) He was graduate president of Phi Beta Kappa in Harvard from 1923 to 1925, and an Overseer of Harvard from 1895 to 1921. He was a member of Governor Fuller's Advisory Committee which in 1927 sealed the death-sentence of Sacco and Vanzetti. He was a Fellow of the American Academy of Arts and Sciences and a member of the Massachusetts Historical Society.

In the early 1920's, Judge Grant created a popular furore by his advocacy of more liberal divorce laws. After a series of light romances and adventure stories, his novels became more realistic, and were once widely read, though they are neglected by a later generation. "Unleavened Bread" is the best known of his books.

The two juvenile books he wrote were Jack Hall Series: "Jack Hall, or School Days of An American Boy," published in 1887 by Jordan Marsh and Co. and republished by Charles Scribner and Sons in 1903. Illustrations were done by F. G. Attwood on plain paper.

"Jack In the Bush, or A Summer On A Salmon River," illustrated by F. T. Merrill, on coated paper, Jordan Marsh and Co., 1888. This was republished by Charles Scribner and Sons.

Walter Camp, 1859-1925, known as the Father of American Football. For 30 seasons this man was the great intelligence behind Yale's teams. When he retired, a great force retired from Yale. This is evident by the scores that followed after Camp retired. In 1911 a scoreless tie was played with Harvard. In 1912, Harvard won 20 to 0. In 1913, by 15-5, in 1914 by 36-0, and in 1915, 41-0. Such victories tell their own story. It indeed saddened the heart of Walter Camp. Yale men didn't want to read the paper of the score of the game the day before. Walter Camp played football and other games with distinction at Yale for six years. From 1877 to 1925 when he died, he was a member of every football rules committee and convention. He married Alice Graham Summer and was father of 2 children, Walter and Janet. He rose from Clerk to President and Chairman of the New Haven Clock Company. During World War I he was chairman of the Athletic Department, United States Navy. He wrote 20 novels, histories and books on

sports. In fact he wrote 30 books on sports, covering baseball, football, golf, physical fitness. He edited the Outdoor America Dept. in "Colliers Weekly." He invented and promoted his famous Daily Dozen system of exercise. He was a born competitor, a man who delighted to win. A firm believer in physical fitness, a Frank Merriwell in all ways.

He wrote 5 boys' books. "Captain Danny" in 1914, published by D. Appleton.

"Danny's Fists," D. Appleton, 1918.

"Jack Hall at Yale," D. Appleton, 1909.

"Danny The Freshman," D. Appleton, 1913.

"Old Ryerson," D. Appleton, 1911.

"The Substitute," D. Appleton, 1908.

They all had colored plates, and some were illustrated by Norman Rockwell.

Walter Camp left his imprint on American sports. With the Frank Merriwell spirit, his love for Old Eli, for clean sports, clean living, fair play and physical prowess. I am indeed glad he isn't here today to see what's happened to sports. On the other hand, if he was, I am sure things would be better.

This little article was inspired by a suggestion by my good friend Alex Shaner some time ago and aided by references in Library of Congress, "Catalogue of Printed Cards, Vol. 57," "20th Century Authors, 1942," and "Walter Camp," an authorized biography by Harford Powell, Jr., Little Brown and Company, 1926, "Authors Today and Yesterday," H. W. Wilson Co., 1933.

FOR SALE

JESSE JAMES in the Westbrook ADVENTURE SERIES paperbacks

Tight copies, covers fresh, spines soiled, paper light tan and sound, defects as noted. \$6 each, unless lower price shown. Postage: 75c 1st, 40c subsequent.

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(small tear b. cover), \$5; another copy (small spine abrasion), \$5.

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372 R. J. Schneider, Bibelots & Books, 112 E. Lynn St., Seattle, Wash. 98102
373 Bill Leitner, 21 Norman Place, Tenafly, N. J. 07670

CHANGES

Gilbert Kapelman, Canterbury Books, 86 Loban Rd., New Canaan, Conn.
06840

NOTES

THE PALIMPSEST, Published by The State Historical Society of Iowa. Issue of June 1949. Contains the following articles: Collecting Iowa Dime Novels, by T. Henry Foster; The Beadles and Their Novels, by Frank Luther Mott; and Pioneer Iowa in Beadle Fiction, by Vera I. Mott. Excellent illustrated articles giving a history of Beadles Dime Novels and with emphasis on dime novels with an Iowa locale. (Sent in by Melvin Schulte.)

Simon & Schuster is publishing a book by Ralph Gardner, Jr., titled YOUNG, GIFTED AND RICH, 7.95. Ralph profiles 15 young entrepreneurs who have made it big in todays business world. Included are Steve Jobs, the 28-year old founder of Apple Computers, Baron Jones a 30-year old who has become a Los Angeles real estate broker, Tod Frye who transformed Pac-Man into a home videocassette and many others. Modern Horatio Alger heroes, though beginning above the poor boy level.

**RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS,
BOYS SERIES BOOKS, ETC.**

THE FORMAL CONVENTIONS OF THE DIME NOVEL, by Thomas L. Kent. Journal of Popular Culture. An excellent article which dissects dime novel stories using Seth Jones and Deadwood Dick on Deck as examples. (Sent in by Jack Bales)

MICROFILM ACQUISITIONS REVEAL ELEMENTS OF POPULAR CULTURE. Mentions the fact that some dime novel material, including Nick Carter was published in Russia during the period 1907-1915. (The Library of Congress Information Bulletin, Vol. 43 No. 7). (Sent in by Jack Bales)

A DIME NOVEL COLLECTORS BOOK SHELF

HORATIO ALGER BOOKS PUBLISHED BY A. L. BURT, by Bradford S. Chase. Publisher, Bradford S. Chase, 6 Sandpiper Road, Enfield, Conn. 06082. All you would want to know about Burt editions of Horatio Alger's stories. A must for every Alger collector whether or not Burt editions are on their list of collectibles. Well illustrated and issued in two editions. Cloth bound, \$16.95 and softbound, \$12.95.

LETTERS

Dear Eddie:

Printing excerpts from varied novels is a grand idea. I'm sure there are many of us who because of lack of funds or available space specialize in collecting only certain authors or types of series, but would like very much to sample a variety of dime novels and get a taste of them. Please continue whenever you can. Incidentally, whenever your readers talk of leaving their collections to libraries, persuade them instead to sell them. Leave them to escalate.

Sincerely, Joe Slepian

Dear Ed:

I thought your "short form" dime novel story in the current Round-up was great, and I hope you will be continuing them. It gives insight into the other dime novels I do not collect.

Sincerely, Melvin Schulte

RANDOM NOTES BY JACK DIZER**Is There Mershon After Stitt?**

Possibly a better question would be, how much Mershon after Stitt? In spite of all the evidence that Mershon did publish under his own name in the eight months between Stitt and Chatterton-Peck the actual titles have been elusive.

By information for this note comes from a dust jacket from "For The Temple" by Henty, published by Mershon. It is all Mershon and standard Mershon Henty for that period I would have called it pre-Stitt except for the titles on the dust jacket. In addition to the usual Mershon titles we find "The Rover Boys on the River," (Stitt, 1905), "The Young Book Agent," (Stitt, 1905) and "From Farm to Fortune," also Stitt, 1905. My inference, and it seems reasonably safe, is that since this Henty was all Mershon and the dj matches the book but lists both old Mershon titles as well as three Stitts, the other books listed on the dj would be all Mershon also. It could be possible that Mershon used old stock of both Mershon and Stitt and modified the djs of 1906 but it seems certain that Mershon published a large number of titles during that short period. I find about 250 different titles listed.

There are a couple of points worth noting. Nine Rover Boys are listed, ending with "On the River." Eight of the Alger-Stratemeyer Bound to Rise series are listed including "The Young Book Agent" and "From Farm to Fortune." Ten Ellis's are given together with the majority of the Mershon titles of the early 1900's. An interesting item appears on the back of the dj. Mershon grouped a large number of titles under the "Wideawake Library." Incidentally, these books sold for 35c each. Included were "Boys of Spring Hill," "Fortune Hunters of the Philippines," "Land of Fire," "Malcolm the Waterboy," and "Schoolboy's Pluck," all from Stratemeyer.

A final point is the books which are not listed. Neither of the first two Dave Fearless (Stitt, 1905; Mershon, 1906) nor No. 10 nor 11 of the Rover Boys is given. We know that No. 10 of the Rover Boys in a Mershon printing exists in the Chenu collection. The significance of the omissions escapes me at the moment.

THANKS THANKS THANKS

Thanks to the lovely lady who bought the set of Tip Tops. Thanks to those who sent lists for certain numbers.

I still have many Tip Tops left in the 3, 4, 5, 6 and 700's.

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W. E. McIntosh

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